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Arts Council 1964

# Peruvian Gold

Arts Council 1964

**Peruvian Gold**
Part of Señor Mujica Gallo's pre-Columbian collection

4 St James's Square, London, SW1
28 October – 21 November

Colour photographs by W. Dräyer

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## Foreword

When part of Señor Mujica Gallo's magnificent collection of pre-Columbian Peruvian art visited Europe in 1962 it was unfortunately not possible to arrange a showing in London at that time. The Arts Council is all the more indebted therefore to Señor Mujica Gallo for generously allowing his collection to visit Europe a second time. We have had the full co-operation of the Peruvian Government in this venture and would like to thank His Excellency Señor Don Gonzalo N. de Aramburu, the Peruvian Ambassador in London, for his assistance; and his first and second secretaries, Señor Don Carlos Gamarra and Señor Don Luis Solari.

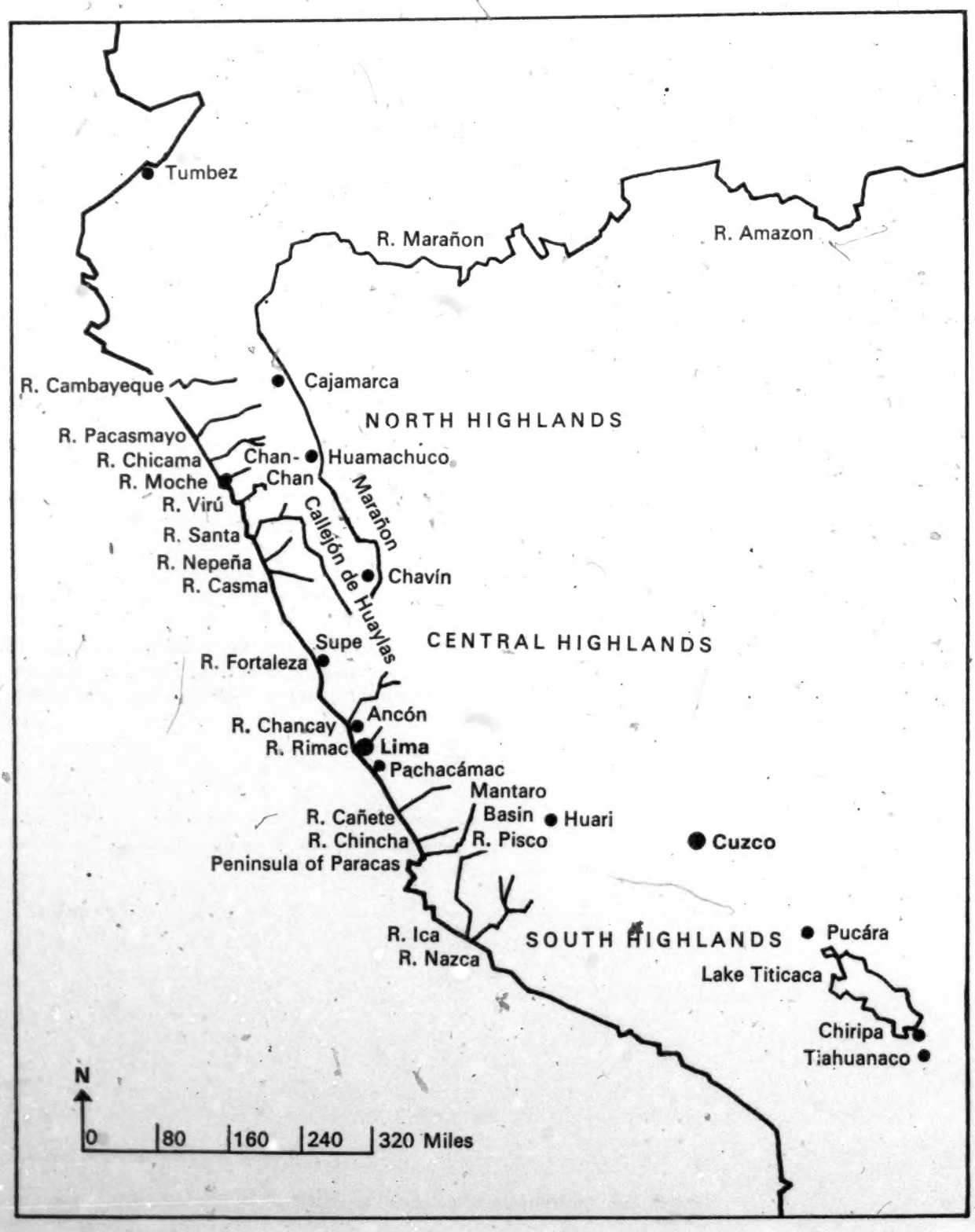
It was thanks to the initiative of the Anglo-Peruvian Society and its Chairman, Mr Peter Earle, that negotiations were re-opened with Señor Mujica Gallo and we are deeply indebted to him for all his help and advice both in London and Lima; to Mr S. C. Plume, Acting Secretary of the Society in Lima and also to the Hon Antony Gibbs, on the Executive Committee in London and Mr A. Cutts-Watson, Hon Secretary of the Society in London.

Mr Adrian Digby, the Keeper of the Ethnographical Department of the British Museum, has kindly undertaken to write the Introduction to the catalogue which summarizes the present state of knowledge of gold working in pre-Columbian Peru and relates it to the historical background, and also assisted in planning the layout of the exhibition. The blocks for the colour plates in this catalogue have been presented by the Worshipful Company of Goldsmiths and we greatly appreciate this most generous contribution.

The exhibition has been shown at the Kunsthaus, Zurich, where Dr R. Wehrli its Director and his Assistant, Miss U. Cridazzi, have given us much assistance. After London the exhibition will visit Turin and Lisbon before its return to Peru.

G. W.

Map of Ancient Peru from *Peru* by G. H. S. Bushnell, MA, PhD, published by Thames & Hudson, 1963 (revised edition) ; by kind permission of the author and publishers



Only the very end of the story of Peruvian Gold belongs to history. We have accounts by the *conquistadores* of the magnificence of the Inca capital and from contemporary Peruvians in the early post-conquest period. The stories of the gold and silver gardens of the Inca; of the gold sheeting ruthlessly torn down; of the pathetic attempt of the captured Inca Atahualpa to ransom himself by offering a room full of gold; and of the capture of the gold-laden galleon. The Cacafuego give us an indication of the impact of the discovery of Peru on the European mind. However, the long story of the exploitation by man of the mineral wealth of the Andes, going back some two thousand years, is in the province of the archaeologist—and, dependent as it is on the vagaries of excavation and discovery, still imperfectly known.

The earliest people to work gold belonged to the Chavin horizon (1500 BC–400 BC) when sample plates of beaten gold were made to wear as ornaments on the breast or forehead, as pendants from the ears or nose, or as wristlets. They are extremely rare and there are no gold specimens from Chavin, or the succeeding Salinar cultures, in the exhibition, but, as we shall see below, ornaments made by the same technique, and in the Chavin tradition, are well represented in the specimens from Nazca. The source of gold at this time could have been limited to nuggets found on the beds of mountain streams, which are torrents in wet weather but dry in the summer.

Mountain streams remained the only source of gold for many years, but in Inca times two techniques of mining were practised. The first was surface mining in which pits were dug only to a depth from which it was possible for a miner to throw the spoil to the surface. The other method was to drive narrow galleries, sometimes as much as sixty feet long, into the sides of ravines. Picks made of antlers like those used by neolithic flint miners in England have been found, and with these they used to hack and scrape the spoil to the entrance of the gallery.

The actual working of gold, the only metal known in the earliest times, was by hammering. Nuggets picked up in the river beds were hammered by these stone age people in the hope of detaching flakes. They were treating gold as they would a piece of flint, but instead of detaching flakes as they would have expected they merely dented it. Worrying it, as men will when presented with the unusual, they would find that they could beat this strange yellow 'stone' into any flat shape they wanted.

Inherent in this discovery is the beginning of all metallurgy in America, for gold, unlike copper, does not harden when it is hammered. It must therefore have been gold which was the first metal to be worked.

During the Chavin period, when the whole country seems to have been under the religious sway of this one site, the mode of life was fairly static. But in the four hundred years before the birth of Christ, individual communities seemed to have developed their own characteristics. Many new techniques were devised and generally speaking it was a period of tentative experiments and advances in all directions. For this reason archaeologists have termed it the 'Experimenter' period. In it many of the hesitant steps were taken which were to blossom out into 'The Master

Craftsman' period which lasted for the first five centuries of the Christian Era. It is perhaps symptomatic of the Experimenter period that the only pieces from this time in the exhibition are a pair of ear ornaments made of shell, inlaid with fragments of turquoise and other stones, the forerunners of the techniques of metal inlaying in later times. We have, however, evidence to show that gold working continued at this time, and ear ornaments in Chavin style have been found at Paracas.

The first five or six hundred years of the Christian Era were the golden age of Peru. The exploratory roots of the previous period blossomed into the manufacture of great works of art. This confident age was characterized by brilliant use of colour in the pottery and textiles of the south, and by lifelike modelling and portraiture in the North. The outstanding cultures in the respective areas were Nazca and Moché.

The Nazca specimens in the exhibition comprise masks, both funerary and ordinary, ornaments for everyday use, bracelets and vases.

Several of the masks with no orbital openings were clearly intended to cover the faces of mummies and perhaps bats (e.g. cat no 9) served the same purpose. The nose ornaments, with their complicated arrangements of snakes in all directions, may well have been derived from Chavin, for rather similar treatment of snakes is traditional to that site. The longer and more interesting of these nose ornaments develop into full-sized masks with snakes curving over to form apertures for the eyes. Their origin can be seen by the arrangement for suspension through a hole in the septum of the nose. They explain, too, the designs in much of the painted pottery from the area.

In none of these objects is there any evidence of any technique other than that of hammering being used. The south coastal region always lagged behind the north, and we may look on this period in the south as a survival of the primitive techniques and styles of the Chavin period. Certain silver beakers attributed to this culture in the original catalogue would, if they were correctly placed, indicate a great technical advance, but on stylistic as well as technological grounds, they seem to belong to the Inca or Chimu cultures from the later 'City Builder' period described below.

The culture of the northern coastal area at this time is generally known as Mochica, after one of its most celebrated archaeological sites at Moché. Over a wide area in this region there is evidence of more advanced metallurgical discoveries. At the root of these discoveries was the use of heat, the second great step in the evolution of metal working. Other metals like copper which hardens under treatment could be annealed. Casting was discovered. Soldering became a possibility, and the way was opened for the ultimate melting of ores. Whether this discovery was the result of some happy accident in Peru, or in the mountain valleys of Colombia, we may never know. Peru and Colombia are the two great centres of metal working in South America, and ideas and techniques might well have been exchanged between the two.

The little hollow figurines (cat nos 4 to 7) bear a striking similarity to the flat figures of the Chibcha of Colombia. The truncated oval shape of

the face, the tapering from broad shoulders to narrow feet and the flexed position of the arms are common to the figurines of both areas. Technically there are many differences. The Chibcha figurines are cast by the *cire perdu* method, whereas the Mochica specimens are made up by soldering sheets of metal together. The fillets representing features are soldered in place. A possible link can be seen in the fillet resembling plaited wire, which surrounds the face of no 44, and probably represents a beard. This looks as though it has been made by the *cire perdu* method, but other methods could have been used.

No matter where the use of heat began, it opened up enormous possibilities. The delightful little condor (cat no 59) was made by hammering and cutting several pieces of gold into shape, and then soldering them together. We do not know exactly how the soldering was done, but it has been suggested that pieces of metal were assembled with a mixture of resin and powdered copper salts, which would fuse at a low temperature when heated and join the gold.

There is a great increase over the earlier cultures in the range of objects made and this is reflected in the exhibition. We know from the discovery of copper chisels that casting was understood, but very few specimens were cast in gold. It was more economical and more satisfying to beat out the gold into thin sheets because the metal would make a greater show. We therefore find a greater skill in the repoussé work, a greater delicacy of design, and great reliance on the process of soldering which gives more scope for ambitious work.

The personal ornaments, earrings, necklaces, breast ornaments, ribbands from the hair and bracelets, repeat the repertoire of the earlier periods, but the innovations are in the use of gold for utilitarian objects. Tweezers were made for depilatory purposes; bowls and beakers were made for ritual use; and spear throwers were encased in gold and furnished with a gold and copper hook. Certain outstanding specimens bear witness to craftsmanship the like of which was never achieved again. A pair of very large ear spools (cat no 126) with the front plate soldered to the tubular support, and the figurines mentioned above are examples of the skill and dexterity of Mochica workmen.

Perhaps the most remarkable specimen in the whole exhibition is the replica in gold of a puma skin (cat no 80). It is made like a pouch and it has been suggested that this was a god to whom offerings were made by putting coca into the pouch. It is more probable, however, that it was worn on the back (perhaps by priests) like the skin which hangs down the back of the famous statue of a Huaxtec youth from Mexico. No doubt the original regalia of a priest serving the feline god would include a natural jaguar or puma skin and as the people became more prosperous this was replaced by the golden replica. All this indicated a standard of prosperity which was not attained anywhere in America. But material prosperity is not necessarily a guarantee of political survival and the Mochica culture was finally subordinated to the influence of a highland tribe on the shores of lake Titicaca, after a period of about 500 years.

From about AD 500 to about AD 900 the Tiahuanaco people seem to

have imposed their culture and their art forms on the whole country, but so far as metal working is concerned, little was added to the existing traditions. The styles and techniques of the Mochica and the Nazca people continued, and the only additional form in metal working was a beaker, with flat base and flaring sides, derived from the pottery beakers from Tiahuanaco.

With the decline of the Tiahuanaco influence individual city states re-emerged. They were larger, richer and more populous than before. They were administered by a hierarchy which was probably theocratic. Special classes of craftsmen grew up to administer to their needs. Metal objects for ceremonial as well as utilitarian purposes became far more common. Here expertise crept into the work, a process of gilding copper was invented. Inlays of metal and semi-precious stones became common, and smelting of ores may have been started. As in previous periods, and for the same reason, most of the work was in thin sheets embossed and soldered into shape, and for small objects, spatulae and spoons, casting by the *cire perdu* method became a regular practice. Among the utilitarian objects, spear throwers were still covered, as they were in Mochica times, with gold foil. Bowls, beakers, vases and plates were made in gold and silver. The really remarkable phenomenon is the use of embossed and soldered gold sheet to make replicas of the complicated pottery vessels of the period. It is a combination of material and technique which is quite unsuited for the purpose and in many cases the impression left is rather tawdry but several examples show almost incredibly skilful workmanship. Two gold and one silver double spouted vases may be cited, especially the silver one (cat no 46) because the hardened metal is more difficult to work than gold. The double chambered vases, which conceal a whistle in the head of the closed chambers, are nearly as complex in their construction. For necklaces of almost incredible complexity, gold beads were embedded, with semi-precious stones. The beads themselves were of various shapes, spherical, or in one form of fish vertebrae like little masks, hammered over a former, or matrix.

Tumis, or ceremonial knives, of which there are a number in the collection, were obviously ritual objects. The blade, whether of gold, copper or silver, was too blunt for practical use. The effigies which surmount the handles show almost all the techniques known to South America: hammering, repoussé, soldering, inlay casting and even the combination of two metals, joined by some welding process.

In the thirteenth century the Incas in the highlands and the Chimu on the north coast were both expanding. Cities need land to provide their food; subject people to grow their crops for them; and new areas in which to mine their gold and silver. Inevitably these two people came into conflict. The Inca prevailed and established a paternal but rigid bureaucratic dictatorship over the whole area.

Gold was of particular significance for them. Ever since the Inca Manco Capac appeared before his people in a golden costume which

reflected the sun's rays with dazzling brightness and claimed descent from the sun-god, gold was assured of a religious value and its ownership became the prerogative of the ruling Inca clan. Craftsmen from all over the empire were drafted to Cuzco to work for the Inca. The walls of the temples were ornamented with sheet gold, and overseers were posted to the mines to see that no metal was smuggled out by the workmen.

All known techniques were concentrated at Cuzco, but little Inca work remains today. We have of course accounts by the *Conquistadores*, and by contemporary Incas who learned to read and write Spanish. From them we learn that metal was mixed with charcoal and melted in furnaces, draught being provided by a dozen or so men with blowpipes, for they had no bellows. We also know that small furnaces were constructed on hill sides facing the prevailing wind so that they could be oxygenated by a natural draught.

We are told that the metal removed from the furnaces was flattened between 'hard stones of a colour between green and yellow'. There were no hammers as we understand them but certain dice-shaped black stones with rounded corners were used instead. Some were so big that they could only just be held in the hand. Other hammer stones were long and narrow for working a concave surface. A little figure of a woman, made of shell (cat no 10), may perhaps have been used as a matrix for the gold female figurines represented in the exhibition. Certainly similar matrices of stone were used.

The few objects from the Incas on display, figurines, models of llamas, fragments of pieces of the replicas of plants, beakers, spindles or chisels cannot represent the glory of Inca gold working. There is little left in the world, since so much was melted down. We notice again the great emphasis on their sheets of metal, and on the use of alloys. But there are a few examples of objects cast in solid gold. If we want to understand the nature of the greater achievements of the Incas we must look to the magnificent work in copper and bronze which can be found in museums throughout the world, for these metals were not sought after by the Treasuries of Europe.

*Adrian Digby*

Chronological table of Peruvian Cultures from *Peru* by G. H. S. Bushnell, MA, PhD published by Thames & Hudson, 1963 (revised edition) ; by kind permission of the author and publishers

| Date | Title of period | | Coast | | |
|---|---|---|---|---|---|
| | | | North | Central | South |
| 1500 | | Inca | Inca | Inca | Inca |
| | Late | | | | |
| | **Post Classic** | City Builder | Chimu | Cuismancu | Chincha |
| | | ..... | | | |
| 1000 | Early | | Coast Tiahuanaco | Coast Tiahuanaco | Coast Tiahuanaco Pacheco |
| | ..... | | | | |
| 500 | **Classic** | | Mochica | Interlocking | Nazca |
| | ..... | | Gallinazo | Negative | |
| AD | Late | | or Virú | | Paracas |
| — | | | | | |
| BC | | | | | |
| | **Formative** | | | | |
| 500 | | ..... | | | Cerrillos |
| | Early | | Cupisnique | Coast Chavín | |
| | ..... | | | | |
| 1000 | | | | | |
| | | ▲ | | | |
| | *Pottery* ..... | | | | |
| 1500 | **Early Farmers** | | Early Farmers | Early Farmers | Early Farmers |
| 2000 | | | | | |
| 2500 | ..... | | | | |
| 3000 | | | | | Cabezas Largas |
| | **Early Hunters** before 7500 to about 2500 BC | | | | |
| 7000 | | | | | |

**Highlands**

| Far North | North | Central | South (Cuzco) | South (Titicaca) | Date |
|---|---|---|---|---|---|
| Inca | Inca | Inca | Inca | Inca | 1500 |
| | | | | Local Pottery | |
| Huamachuco | | | Early Inca | Styles (Chullpa) | |
| | | | | \| | |
| Tiahuanacoid | Local | | | Decadent | 1000 |
| (*Cajamarca*) | Tiahuanaco | | | Tiahuanaco | |
| | | Huari | Huari | \| | |
| Cursive | | | | \| | |
| (*Cajamarca*) | Recuay | | | Classic | 500 |
| Kuélape | | | | Tiahuanaco | |
| (*Utcubamba*) | | | | \| | |
| | | | Local Pottery | \| | AD |
| | | | Styles | Pucára | |
| | White-on-Red | | | Early | BC |
| | | | | Tiahuanaco | |
| | | | | ⋮ Chiripa | |
| Chavinoid | | | Chanapata | | 500 |
| (*Cajamajca*) | Chavín | | | | |
| | | | | | 1000 |
| | | | | | 1500 |
| | | | | | 2000 |
| | | | | | 2500 |
| | | Lauricocha | | | 3000 |
| | | | | | 7000 |

## Catalogue notes

All exhibits, unless otherwise stated, are gold.

Wt=weight in grams
Measurements are in centimetres
H=height, W=width, L=length (X x 2 signifies double length of X cms), D=diameter, C=circumference

Numbers in brackets at the foot of entries refer to the inventory of the Mujica Gallo collection

9

47

**1** – Stone
Double vessel-shaped stone with a stylized animal god pattern. Chavin
H 5; (131)

**2** – Pair of fragments of shell ear-rings
Encrusted with turquoises. Salinar
H 6.5; W 5; (231/232)

**3** – Nose ornament
Tiahuanaco
H 415; W 9.5; (148)

**4** – Large mask from Iquitos
Wt 93; H 22; W 24.5; (3)

**5** – Mask
Wt 40.9; H 18; W 11; (235)

**6** – Small mask from Iquitos
Bosses and zig-zagging designs in high relief. 15 snakes spread outwards from the face and head. The eyes and mouth are in high relief
Wt 35.5; H 20; W 22; (234)

**7** – Mask
In the form of a fish. Features in high relief with rounded ends to its tail and two side pieces as ear-coverings
Wt 24.5; H 12; W 22; (385)

**8** – Crest for a crown
Wt 5.5; H 23; W 5.5; (328)

**9** – Two bats
Wt 214.5; H 26.5; W 31; (6/7)

**10** – Figure of woman
Shell Attribution in dispute. Probably Inca
H 8.5; W 2; (215)

**11** – Nose ornament
With reddish pigment
Wt 45.5; H 16; W 25; (24)

**12** – Nose ornament
Wt 33.5; H 16; W 23; (25)

**13** – Large nose ornament
Has assumed proportions of a mask
Wt 56.5; H 22; W 20; (386)

**14** – Small nose ornament
Wt 6.2; H 9; W 13; (387)

**15** – Small nose ornament
Terminating in two tassels each representing five snakes
Wt 15; H 12; W 16; (388)

**16** – Small nose pendant
Wt 10; H 9.5; W 12.5; (389)

**17** – Bracelet
Repoussé work of circles and conventionalized ornaments
Wt 28; W 9; L 15; (262)

**18** – Bracelet
Repoussé work with triangular patterns and tucans perched on pointed bosses
Wt 17; H 6; W 13.5; (261)

**19** – Greave
With rows of pointed bosses in repoussé work (Chuqui-Tullu)
Wt 250; H 24; W 20; (20)

**20** – Silver vase with embossed face
H 29.5; (361)

**21** – Silver vase with embossed face
H 29; (362)

**22** – Silver vase with embossed face
H 22; (360)

**23** – Vase
Parallel and diminishing circular ridges round the sides. Reddish pigment
H 615; D (mouth) 6; (257)

**24** – Head ornament
With a piece to cover the nose. Designs in relief and a human face in the middle. Reddish pigment
Wt 19 gr; H 12.5; W 27; (439)

**25** – Head ornament
With a piece to cover the nose. Designs in relief and a human face in the middle. Reddish pigment
Wt 9; H 10.5; W 27.5; (440)

**26** – Sparrow hawk
Flat with eyes in relief. Reddish pigment
Wt 54.5; H 43; W 20; (426)

**27** – Three spatulae
One with a humming bird on its handle and the other two with parrots. These spatulas were used for taking salt out of a container kept beside the vessel for coca
Wt 27; L 8, 6.5, 6; (417/419)

**28** – Disc
Ornament for robe. In the middle, a human figure in relief chewing coca. Above its arms, animal god designs
Wt 9.2; D 10; (22)

**29** – Vase
Forged silver with two faces and geometrical designs in repoussé work. Good state of preservation (Chincha-Ica)
H 24; D 9.5 (132)

**30** – Nose Pendant
Decorated in repoussé work with owls. Good state of preservation (Vicus-Vicus)
Wt 12.5; H 11; W 8.05; (98)

**31** – Nose pendant
Elliptical in shape, decorated in repoussé work and with two circumferences in relief. Good state of preservation (Vicus-Vicus)
Wt 5; W 5; L 7.5; (106)

**32** – Nose pendant
Elliptical in shape, decorated in repoussé work with figures of idols. Good state of preservation. Vicus
Wt 5; H 9.05; W 6.05; (102)

**33** – Nose ornament
Animal god designs in high relief, representing serpents and other reptiles. Worked in two colours of gold. Mochica I (Vicus, Piura)
Wt 15.5; H 10; W 13.5; (450)

**34** – Pair of hollow tubular rings
Mochica I (Vicus, Piura)
H 14; W 16.5; (441/442)

**35** – Pair of ear ornaments
Two round discs with designs in high relief. Pendants in the centre, and on each lower rim, three rectangular pendants. Mochica I (Vicus, Piura)
Wt 32.5; H 11; W 5; (430/431)

**36** – Bracelet
Three rows of miniature drums, with two bigger drums at the two ends. Reddish patina. Mochica I (Vicus, Piura)
Wt 51; W 4; L 19; (424)

**37** – Bracelet
Four rows of tubes covered in reddish patina. Mochica I (Vicus, Piura)
Wt 64; W 3; L 21; (427)

**38** – Bracelet
Four rows of miniature drums, with reddish pigment. Mochica I (Vicus, Piura)
Wt 72.5; W 5; L 18; (438)

**39** – Gourd
Vessel with designs in high relief and oval bosses round the brim. Reddish pigment. Mochica I (Vicus, Piura)
Wt 32; H 6; D (mouth) 12; (421)

**40** – Gourd
Vessel with designs in high relief. Reddish patina. Mochica I (Vicus, Piura)
Wt 53.5; H 8; D (mouth) 13; (420)

**41** – Gourd
A double bowl ornamented with discs suspended from the lip. Mochica I (Vicus, Piura)
Wt 189; H 7; D (mouth) 11 cm; (428)

**42** – Crest of Gold Crown
Gold crest with a sharp-pointed pin at the bottom to attach it to its crown. The top edge is curved like an axe blade. Mochica (Frias)
Wt 216; H 43; W 20; (425)

**43** – Small Sceptre
Little rod of three pieces joined together and engraved in high relief with a great number of little idols, crowned and ornamented, and surrounded by borders with different and typically Mochica designs
Wt 20; L 31.5; (141)

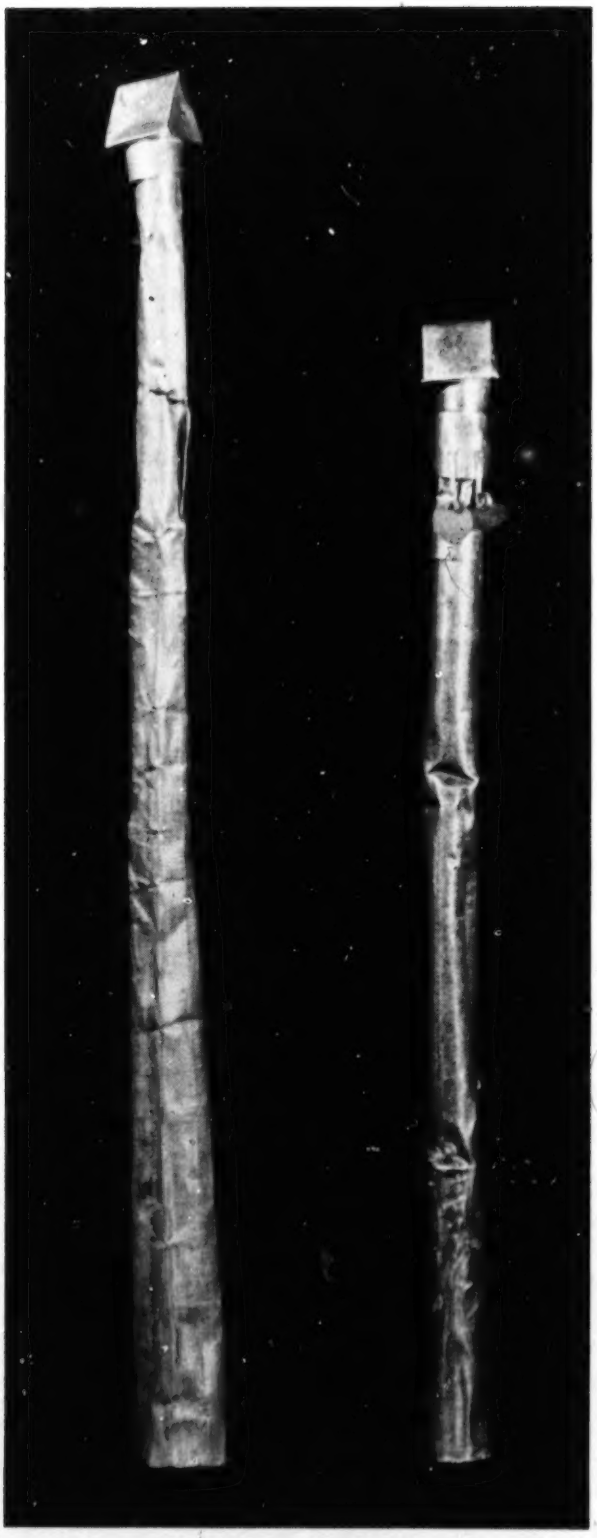
**44** – Figurine
With its arms flexed
Wt 70; H 13; (69)

**45** – Figurine
Wt 23; H 9; (70)

**46** – Figurine
Wt 14.7; H 7.5; (71)

**47** – Figurine
Gold idol with nose pendant, ear ornament and silver sash
Wt 23; H 15; (73)

**50**



**48** – Figurine of rock crystal
Represents a human figure
H 4; W 3; (217)

**49** – Small gold dove
Open work base
Wt 10; H 4; W 5; (103)

**50** – Two throwing sticks
Ending in triangular points
Wt 86.9; L 34 and 28; (144/145)

**51** – Woman's Breast Coverings
Wt 108; W 9; L 27; (34/35)

**52** – Necklace
Turquoise tubes interspersed between round gold beads, with a little gold pot as pendant, from which there hangs another little gold pot.
Mochica (Frias)
L 50 x 2; (429)

**53** – Rock crystal pendant with turquoises
L 9; (327)

**54** – Dove pendant
Wt 14.7; H 2; W 4; (87)

**55** – Pair of solid gold rings
(Frias)
Wt 30.5; D 8.5; (436/437)

**56** – Belt with stylized puma
Composed of a sheet of metal, from the top part of which round pendants are hanging. In the middle, a puma with protruding tusks stands out. Its tail and mane are made of thick rectangular wires
Wt 258; W 7; L 72.5; (8)

**57** – Ear ornament
Repoussé work. Central feline figure with two snakes in high relief.
Pendants in the form of tongues and round gold beads
Wt 46; D 8; (72)

51

54

59

**58** – Pair of round ear ornaments
Tubular shaped with two snakes
Wt 106; H 6.7; D 8; (126/127)

**59** – Pair of ear rings with large doves
Wt 47; H 8; W 6; (434/435)

**60** – Pair of earrings
Pendant in the form of a bird with turquoise eyes and pendant snakes
Wt 219.5; W 10; L 29.5; (370/371)

**61** – Pendant with rock crystal
Wt 16.7; H 7; (105)

**62** – Pair of earrings
H 6; W 5; (448/449)

**63** – Pair of plain forged gold bracelets
Wt 109; D 11; (67/68)

**64** – Tweezers with ring
Wt 63.2; H 10.5; W 11.5; (95)

**65** – Tweezers with figurine
Wt 41.7; H 13; W 8; (96)

**66** – Tweezers
Wt 6.15; H 8; D 7; (101)

**67** – Tweezers
With decorations in relief
Wt 45.9; H 10; W 7; (100)

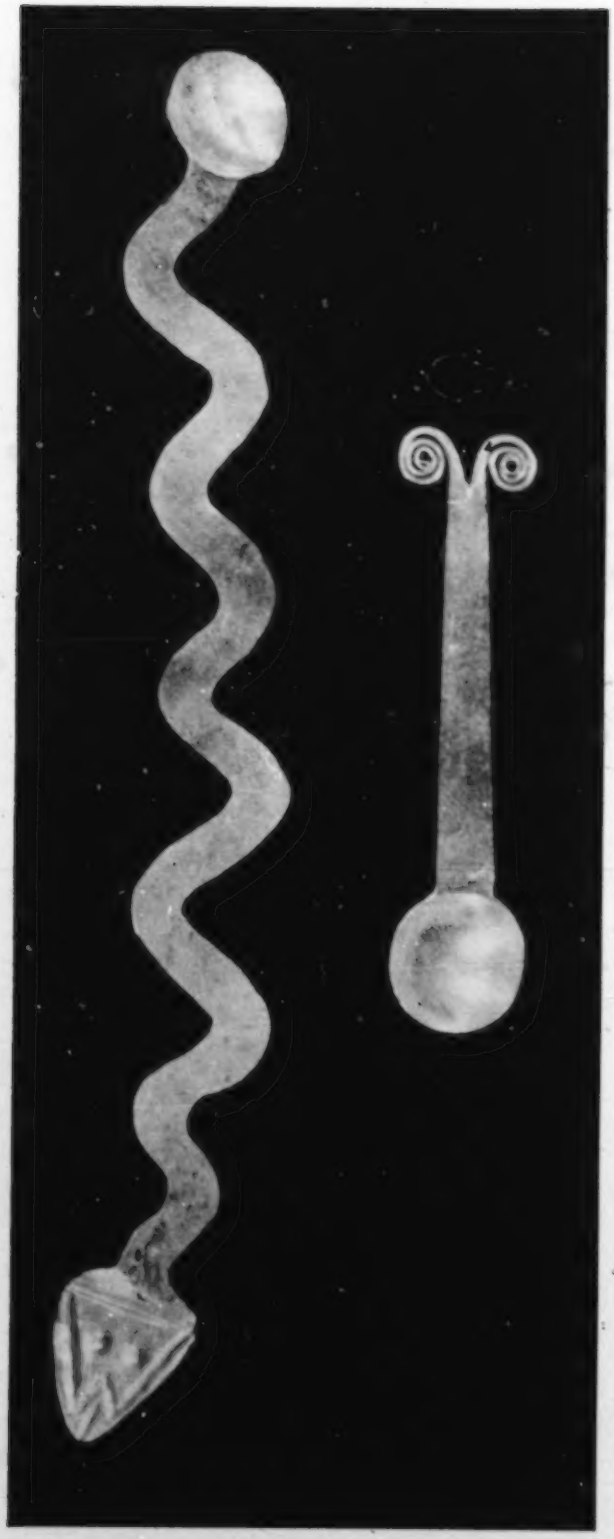
**68** – Two head-deformers
W 3 and 2; L 75 and 93; (345/346)

**69** – Two small spoons
One in the form of a snake, with a triangular head at one end
(1) Wt 11.7; W 8; L 18.5. (2) Wt 6.2; W 2; L 8. (93/94)

**70** – Spatula with monkey and little bird
Wt 40.7; H 16; W 5; (86)

68

69



**71** – Gold cup
Wt 16.5; H 6; D 5; (62)

**72** – Pair of cups
Wt 410.5; H 10; D 13; (60/61)

**73** – Two plain gourd-shaped bowls
Wt 298.7; H 8; D 12; (56/57)

**74** – Bowl with figure of bird
Wt 102.2; H 7; D 13.5; (55)

**75** – Gold cup
With repoussé work at intervals.
Wt 107.5; H 8; D 12; (17)

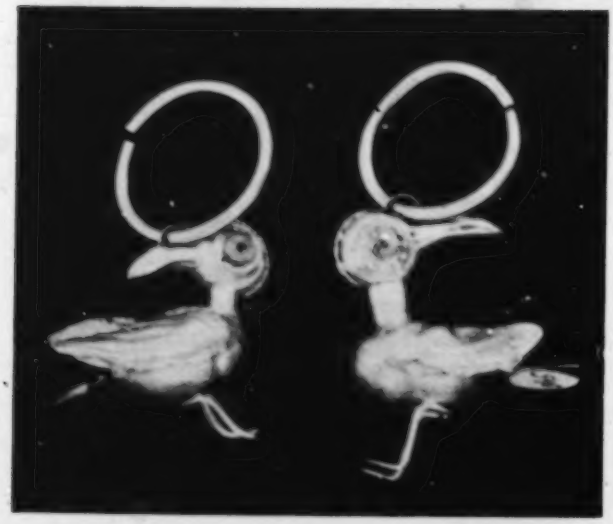
**76** – Gourd
Wt 150.5; H 7; D (mouth) 13; (256)

**77** – Gold and silver cone
With alternate lines of gold and silver
H 7.5; D 5.5; (136)

**78** – Engraved slate plaques
W 4.8; L 14.5; (222/223)

**79** – Pair of pendants
With small gold dove
H 7.5; (111/112)

74



79

**80** – Large puma
Deity or sacred puma. A human face is depicted on its tongue. The pendants hanging from its ears are in the form of ceremonial knife blades. The front and back paws have rings. The body is entirely covered with repoussé work which represents a double two headed serpent. This design continues up to the end of the tail and it has an extra plate of metal jutting out of it, forming a kind of metal pocket into which the faithful put coca
Wt 510; H 62.5; W 27; (18)

**81** – Three throwing sticks
Two with doves and condors, and the third with a condor only
L 33, 33, 31; (393/395)

**82** – Two throwing sticks
Each has a pointer in the shape of a condor
Wt 87; L 30.5; (391/392)

**83** – Pectoral with figures of monkeys
In the form of a half moon with animal god designs in relief
Wt 130; W 8.5; L 47; (5)

**84** – Ornament with gold pendants
Plaited ribbons from which hang pendants in the form of leaves. Rings in the corners. Probably pectoral
Wt 122.5; H 27; W 17; (259)

**85** – Woman's breast covering
With little face in relief
Wt 59; W 8.5; L 24; (384)

**86** – Necklace
Three rows of red shells with eight bells and four gold bottles. In the clip two bells on a horizontal tube from which hang tweezers with a four-headed serpent
L 42 x 2; (183)

**87** – Necklace of red shell and gold with tweezers
Wt 65.5; L 69 x 2; (182)

**88** – Necklace of bells and tweezers
Little cuneiform bells are interspersed with little hats. At the lower end tweezers with four two-headed snakes
Wt 130; L 43 x 2; (158)

**89** – Necklace of beads and tweezers in the shape of a snake
Composed of three circular tubes, two rhomboid ones and 39 round gold beads of diminishing sizes. From the largest hang 13 round beads, two circular tubes, one of which is engraved, and a rhomboid bead. An openwork tweezer representing two-headed serpents is attached to it
Wt 247.8; L 73.5 x 2; (156)

**90** – Two-headed pendant
Represents the head of a feline with little pendants. At the top there is a bird with eyes of turquoise
Wt 13; H 6; W 5; (88)

**91** – Two ornaments
The first entirely of gold, the second containing amber
Wt 10; L 3; (339/340)

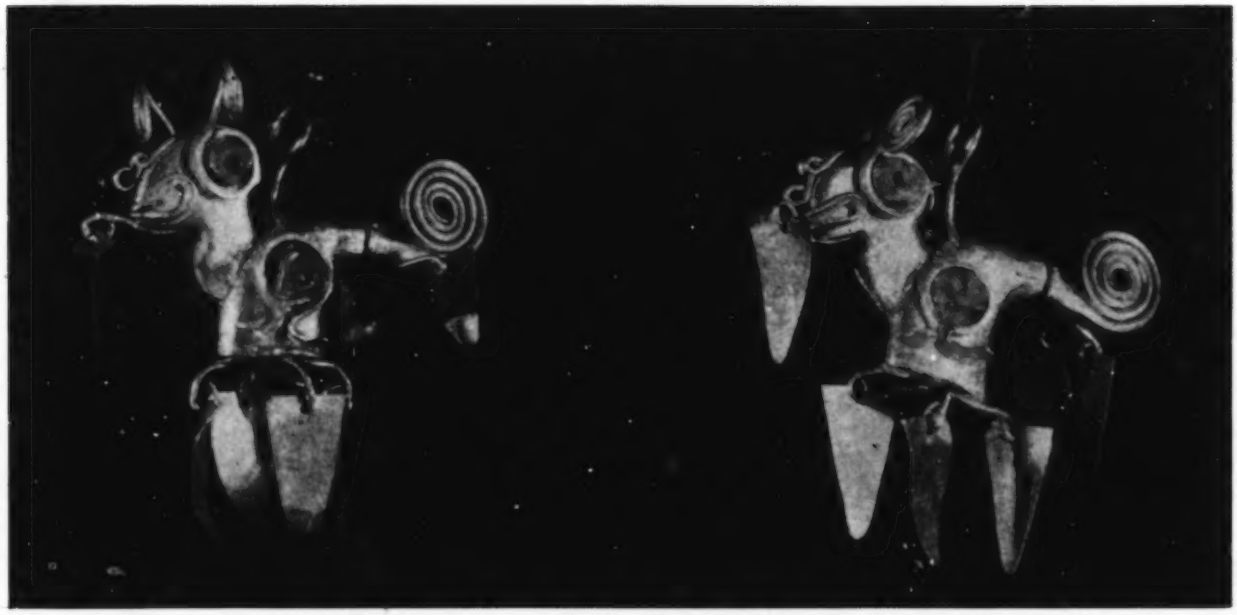
**92** – Gold ear-ornament
Has connecting tube and little pendants
Wt 51.5; H 7; C 7; (269)

**93** – Gold ear ornament with head of puma
Wt 30.5; C 7; (268)

**94** – Gold ear ornament
Central disc curved outwards. Openwork round its circumference
Wt 7.2; D 7; (267)

**95** – Pair of ear ornaments
Outer rim bordered in the form of little rings with a further beaded circle outside. In the middle a large turquoise set in two beaded circles and fastened to the outer rim by four little bars
Wt 146.5; D 7.5; (272/273)

97



**96** – Pair of ear pendants
Hanging from each ring there is a dove with little pendants
Wt 15.5; (290/291)

**97** – Ear pendants with deer
Each represents a stag (Luycho) with horns, a curly tail, several pendants, and turquoises
Wt 23; H 5.5; W 5; (108/109)

**98–100** – Three Tweezers
The first in the form of a parrot, the second triangular in shape with rounded ends, the third in the form of two coiled snakes
Wt 33; (406/408)

**101** – Gold tweezers with ring
Wt 29; H 9; W 12.5; (397)

**102** – Gold tweezers
Representing a mask with ear ornaments and pendants, fastened by the heads of snakes
Wt 21.5; H 6; W 7.5; (396)

**103** – Fragment of tweezers with deer
The eyes are of turquoise
Wt 15.5; H 5.5; W 4; (374)

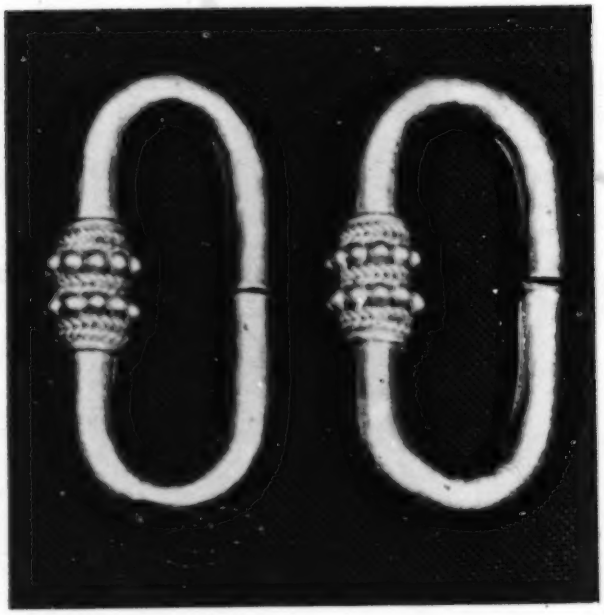
**104** – Tweezers with two-headed snake
Wt 23.5; W 15.5; (364)

**105** – Tweezers with two-headed snake
Wt 16; H 4.5; W 7.5; (139)

**106** – Pin with a mask as its head
The handle represents a mask with turquoise eyes and a crest. It has little pendants
Wt 6.2; H 7; W 2; (104)

**107** – Pair of buckles
Wt 37.7; H 3; W 6; (337/338)

**107**



**108** – Pair of ear ornaments
Representing a snake attacking a puma with a crowned human head and wearing ear ornaments. Also a little bird bordered with jewels mounted on wire. One of the pair is missing the animal god figures
D 7.5; (318/319)

**109** – Funerary mask
Traces of polychrome painting in red and green. Features in high relief. Probably pendants originally hung from the holes. (Llulla-Ulla)
Wt 860; H 39; W 64; (1)

**110** – Funerary mask with emerald eyes
With traces of red polychrome. In the eyes a pair of emeralds set in turquoises. A nose ornament of turquoises set in gold and a pair of pendants. At the sides, six round pendants and a pair of ear-ornaments with rectangular mottled stones also set in gold. Above the head, a crest like those on the crowns with animal god designs and repoussé work. Chimu-Lambayeque
Wt 247.7; H 43; W 40.5; (2)

**111** – Funerary mask
With pendants, painting and two emeralds
Wt 1,067; H 31; W 57; (11)

**112** – Funerary mask
Trace of polychrome in red and green. Ornaments on nose, eyes and ears
H 28.5; W 48; (228)

**113** – Sceptre
Animal god designs engraved in different sections, the same scenes being repeated several times
Wt 84.2; L 72.5; D 2; (140)

**114** – Open work crown
Engraved with felines and other designs. At the top, three shell-shaped crests, two crests representing figurines, with work in relief, and one central crest in the form of a ceremonial knife blade, with reddish pigment
Wt 265; H 46.5; D 18; (64)

**115** – Crown
Completely covered with engraving and repoussé work in a symmetrical pattern. In the middle a crest with a similar design covered with a reddish pigment
Wt 122.7; H (including crest) 33; H (at back) 14; D 18; (66)

**116** – Crown
Waisted, with 300 morphic punched ornaments arranged in rectangles
Wt 347; H 19; D 18; (409)

**117** – Crown
Waisted in the middle and engraved with typical Lambayeque designs
Wt 254; H 20; D 19; (343)

**118** – Crown
Waisted in the middle and engraved with typical Lambayeque designs
Wt 249; H 20; D 19; (344)

**119** – Crown engraved with feline figure
Wt 100; H 14; D 15; (240)

**120** – Crown
With crest in form of embossed pectens
Wt 45; H 13; W 14; (239)

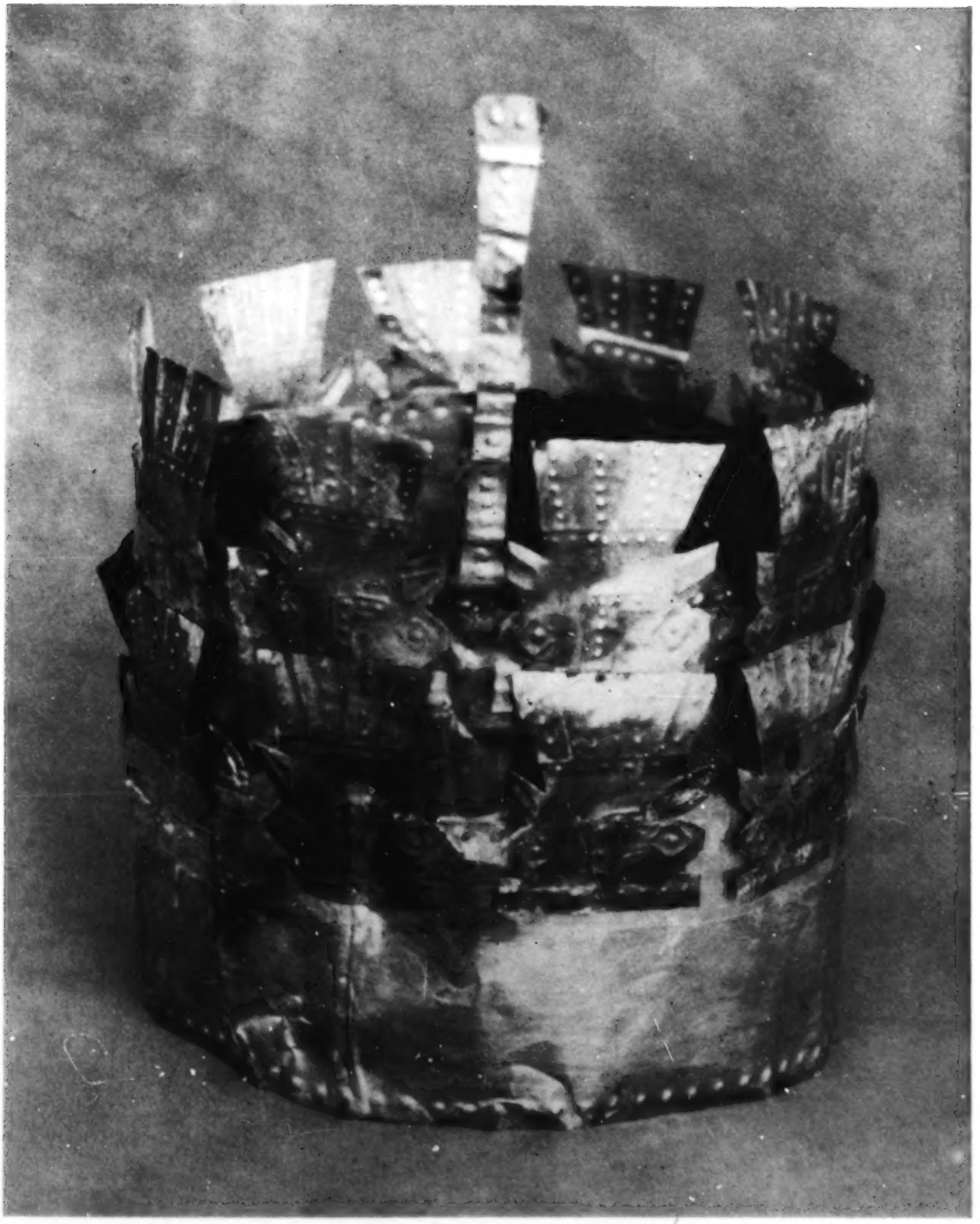
**121** – Crown with warrior figures
Attached to the crest like scales are figures of warriors in low relief
Wt 214; H 24; D 18; (237)

**122** – Pointed crown
Cylindrical and with feather-like plume in front. Ornamented in low relief.
Wt 89.5; H (front) 40, (back) 15; D 18; (236)

**123** – Crown
Wt 92.5; H 5.5; D 17; (238)

**111**

121



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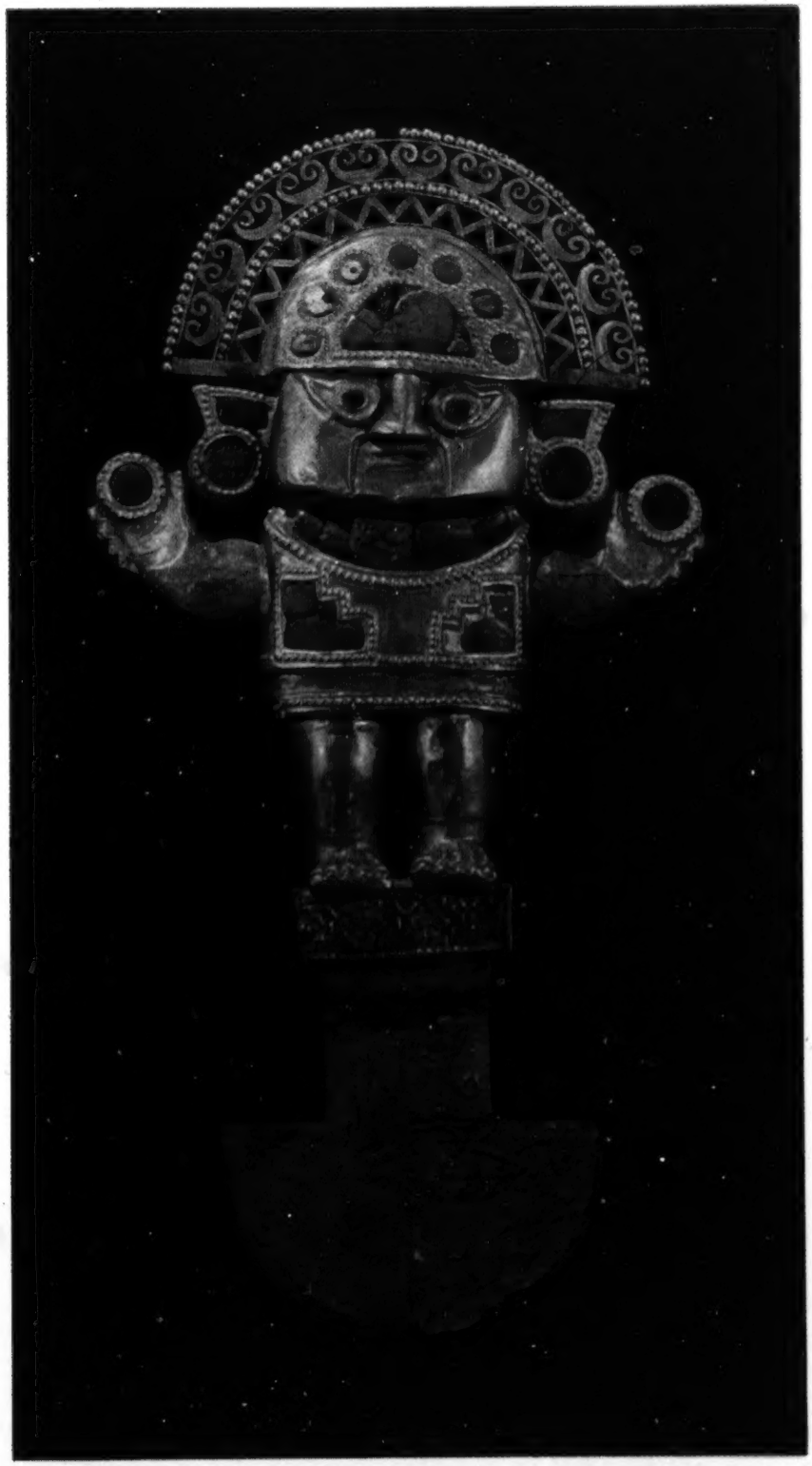

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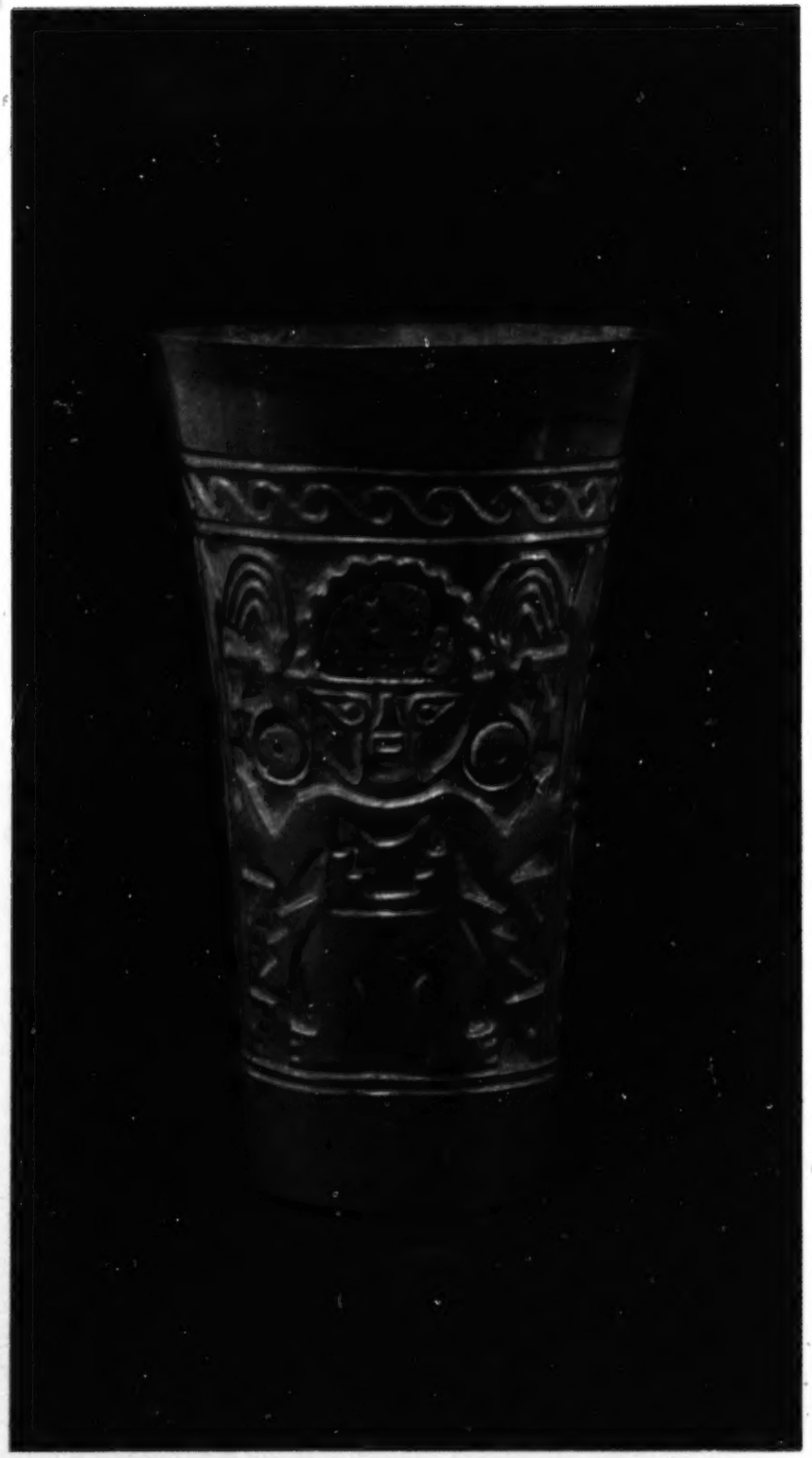


**124** – Crest of crown
Has six circular pendants
Wt 75.5; H 25; W 8; (221)

**125** – Embossed crest for crown
Composed of four framed strips, each in four squares. Worked in high relief, representing crowned figures with staffs in their hands and bordered with cereals and oval bosses
Wt 15.5; H 12; W 18; (21)

**126** – Throwing stick
Repoussé work, with high relief spirals and at one end, a cylinder set with turquoises. Good state of preservation, except that it lacks its sight, hook and wooden staff
Wt 88.7; H 60; D 3.5; (65)

**127** – Embossed throwing stick
Completely covered by a layer of gold engraved with Mochica designs; at one end, as the sight, a copper parrot (pivitu); at the other end, a little crowned figurine with a very long neck, a coral eye and gold tongue (ccallo)
L 42; (142)

**128** – Throwing stick hook
Amethyst
H 8; (218)

**129** – Throwing stick hook
Stone
H 8.5; (219)

**130** – Tucuma-wood throwing stick
With gold rings and a gold dove as sight and a pointer of rock-crystal
L 46; (390)

**131** – Ceremonial knife
Repoussé work and figurine encrusted with turquoises, and pendants. Chimu-Lambayeque
504.5; H 34; W 13; (3)

**132** – Ceremonial knife
Represents a divinity, probably Nayn-Lap, with outstretched arms, standing on a square block, to the bottom of which the blade is attached. The crown is in open work and profusely ornamented with turquoises. On the back, eight pendants like bells. Found in the Illimo district of the department of Lambayeque
Wt 516.5; H 40; W 21; (10)

**133** – Ceremonial knife with figure of vicuna.
Blade or base metal, with gold overlay
Wt 250; H 30.5; W 12; (12)

**134** – Ceremonial knife
Repoussé work with deer and two pendants.
Chimu-Lambayeque
Wt 289; H 30; (14)

**135** – Engraved ceremonial knife
Engraved all over on both sides. The same divinity appears on the haft and blade
Wt 480; W (of blade) 13; W (haft) 6.5; (15)

**136** – Open work ceremonial knife
On the haft a double row of different open work patterns
Wt 173; W (of blade) 13.5; L 24; (16)

**137** – Ceremonial knife with turquoise inlay.
The haft bears the half body of a figure with its hands folded and on its head a crown surmounted by three crests in the form of pecten shells, two of gold and one of turquoise; inside it has little stones or pieces of metal to rattle
Wt 459; W 12.5; L 35; (373)

**138** – Figurine
With a half moon crown and ceremonial robe. Possibly a fragment of an ear ornament
Wt 5.7; H 4.5; W 4; (334)

**139** – Figurine
With a calyx-shaped vase and a half moon crown
Wt 3.1; H 4; W 4; (333)

**140** – Figurine
With a half moon crown
Wt 1.2; H 3; W 3; (331)

125

134

**141** – Figurine
With a dancer with a double crown on either end of which there is a pendant representing a human face. In one hand a stick and in the other a monkey-faced mask
Wt 3.3; H 3.3; W 3.5; (332)

**142** – Head of figurine
With silver tip
Wt 153.5; H 14.5; (233)

**143** – Stone figurine
In white stone
H 7.5; (220)

**144** – Gold jaguar
With small pendants. Chongoyape-Lambayeque
H 3.5; L 10.5; (85)

**145** – Pair of hands
With anthropomorphic repoussé ornaments. Remains of calcined silver on the nails.
Wt 1,619; W 20; L 54; (133/134)

**146** – Large pectoral
Wt 275; H 49; W 78; (4)

**147** – Silver pectoral
H 45; L 31; (214)

**148** – Pectoral ornament
Wt 81.5; H 10; W 17.5; (329)

**149** – Pair of woman's breast coverings
Wt 54.7; D 18 and 11; (382/383)

**150** – Circlet
Double banded with open work animal god design in the middle
Wt 68; H 20; W 34; (410)

**151** – Necklace
Double row of uncut turquoises and bird pendant
L 41 x 2; (169)

146

147

**152** – Necklace
Single string of rock crystal, amethysts and round gold beads
L 93; (172)

**153** – Necklace
Rectangular pieces of mother of pearl, rock crystal beads and tubes
L 47; (171)

**154** – Necklace
Amethysts, emeralds, topazes, rock crystal and round gold beads
L 36 x 2; (423)

**155** – Necklace
Shells interspersed alternately with round gold beads
L 48 x 2; (414)

**156** – Necklace
Polished topazes, interspersed with round gold beads
L 43 x 2; (413)

**157** – Necklace
Round gold beads interspersed with large turquoises
L 1,012 x 2; (363)

**158** – Necklace
Wt 63.5; L 43 x 2; (202)

**159** – Necklace
Polished tubes of lapis lazuli interspersed with flat gold beads
L 37 x 2; (201)

**160** – Necklace
Large round gold beads
Wt 95.7; L 19 x 2; C (of beads) 3; (200)

**161** – Necklace
Barrels and round gold beads alternating with silver beads. The pendant has six gold barrels at intervals and three silver drums with gold tweezers at the end
Wt 198.5; L 70 x 2; L (of pendant) 42; (199)

**162** – Necklace
Lapis-lazuli with round gold beads and tweezers
L 86 x 2; (198)

**163** – Necklace
L 54 x 2; (197)

**164** – Necklace
Triple rings of gold balls
L 47 x 2; (196)

**165** – Necklace
With pendants of hunchbacked turquoise figurine
L 56.5 x 2; (195)

**166** – Necklace
Gold tubes and engraved beads of anthracite
L 48 x 2; (194)

**167** – Necklace
Beads of rock crystal interspersed with round silver beads. A large piece of yellow quartz at the end, fastened to the rest of the collar by wire
L 38 x 2; (193)

**168** – Necklace
Beads of rhomboid form with points in high relief, and emeralds, and fastened by gold beads at the tip
L 40 x 2; (192)

**169** – Necklace
Gold ears of corn and turquoises with pear-shaped gold tears, interspersed with turquoises
Wt 60.5; L 38 x 2; (191)

**170** – Necklace
Gold cylinders in the shape of fish vertebrae
Wt 155.5; L 34 x 2; (190)

**171** – Necklace
White rock crystal, with gold beads, shell tubes and engraved bells. Two of these hang from a bird with coral eyes fastened to the central bead by four gold tubes
L 61 x 2; (189)

**172** – Necklace
Round gold beads, with tweezers
Wt 110.5; L 54 x 2; (188)

**173** – Necklace
Lapis lazuli tubes and round gold beads
L 76 x 2; (187)

**174** – Necklace
Iridescent pink and green quartz with round gold beads, and bearing a pendant with an animal god design. Rather deteriorated and worn away by time
L 39 x 2; (186)

**175** – Necklace
Gold, with bells and round beads
Wt 42.7; L 64 x 2; (185)

**176** – Necklace
Pale lilac amethysts, interspersed with round gold beads
L 35 x 2; (184)

**177** – Necklace
Turquoise beads and round gold beads with a double gold face on the brooch. At the end a large turquoise from which hang grooved drums, turquoises and a gold toad in high relief
L 45 x 2; (181)

**178** – Necklace
Large round gold beads with red pigment
Wt 215 gr; L 40 x 2; (180)

**179** – Necklace
Blue turquoises and round gold beads. A pendant of mosaics of mother of pearl red shell and turquoise from which hangs a turquoise between two round gold beads
L 37 x 2; (179)

**180** – Necklace
Gold beads and turquoises from which hang three pendants with rows of more turquoises. At the ends there are three embossed figurines
Wt 184; L 51.5 x 2; (178)

**181** – Necklace
Gold tubes and round gold beads
Wt 163.1; L 73; (176)

**182** – Necklace
Gold beads of different diameters with tubes, three half-beads and two squares as pendants, and gold tweezers attached in the form of a bird
Wt 155; L 54 x 2; (175)

**183** – Necklace
Round beads and bells
Wt 125; L 77 x 2; (174)

**184** – Necklace
Little silver tubes, turquoises, shell, round gold beads and pendant
L 50.5 x 2; (173)

**185** – Necklace
Gold with rectangular pieces of white shell and cylindrical beads in the shape of fish vertebrae
L 34 x 2; (168)

**186** – Necklace
Gold beads and cone-shaped tubes
L 48; (159)

**187** – Necklace
Large and small round gold beads
Wt 273.9; L 30; (160)

**188** – Necklace
Minute gold bars
Wt 105.9; L 49 x 2; (161)

**189** – Necklace
Oval shaped beads
Wt 159.2; L 86.5 x 2; (162)

**190** – Necklace
Tubes of lapis lazuli, round gold beads and obsidian stones
L 40 x 2; (163)

**191** – Necklace
Polished lilac amethysts, with round gold beads
L 38; (164)

**192** – Necklace
Purple shells, with amber pendants and round gold beads
L 54 x 2; (165)

**193** – Necklace
Amber, turquoises, red shells and gold beads
L 84 x 2; (166)

**194** – Necklace
Shells, earthenware tubes, round gold beads and as pendant a figurine made of red shells
L 54 x 2; (167)

**195** – Necklace
Gold tubes and round gold beads with a lapis lazuli figure in the centre
Wt 73; L 35 x 2; (151)

**196** – Necklace
Amethysts and round gold beads
L 46 x 2; (152)

**197** – Necklace
Gold figurines and turquoise beads
L 40 x 2; (153)

**198** – Necklace
Gold with tweezers as pendant. Chimu-Lambayeque
Wt 389.5; L 38 x 2; (130)

**199** – Necklace
Miniature gold masks in relief and spherical spacers. Chimu-Lambayeque
Wt 48; L 31; (115)

**200** – Necklace
Gold with large and small beads and pears set at intervals. Chimu-Lambayeque
Wt 165.5; L 31 x 2; (114)

**201** – Necklace
Pearls, gold and emeralds. Chimu-Lambayeque
L 37 x 2; (113)

**202** – Necklace
Gold inlaid with turquoise figurine and repoussé work faces. Chimu-Lambayeque
Wt 62; L 41 x 2; (107)

**203** – Necklace
Circular and cylindrical beads. Some in form of fish vertebrae
L 42 x 2; (170)

**204** – Necklace
Large round gold beads, with a reddish pigment
Wt 214; L 52; (157)

**205** – Necklace
Long turquoise tubes joined to some bars of turquoise by 10 gold toads
L 46 x 2; (155)

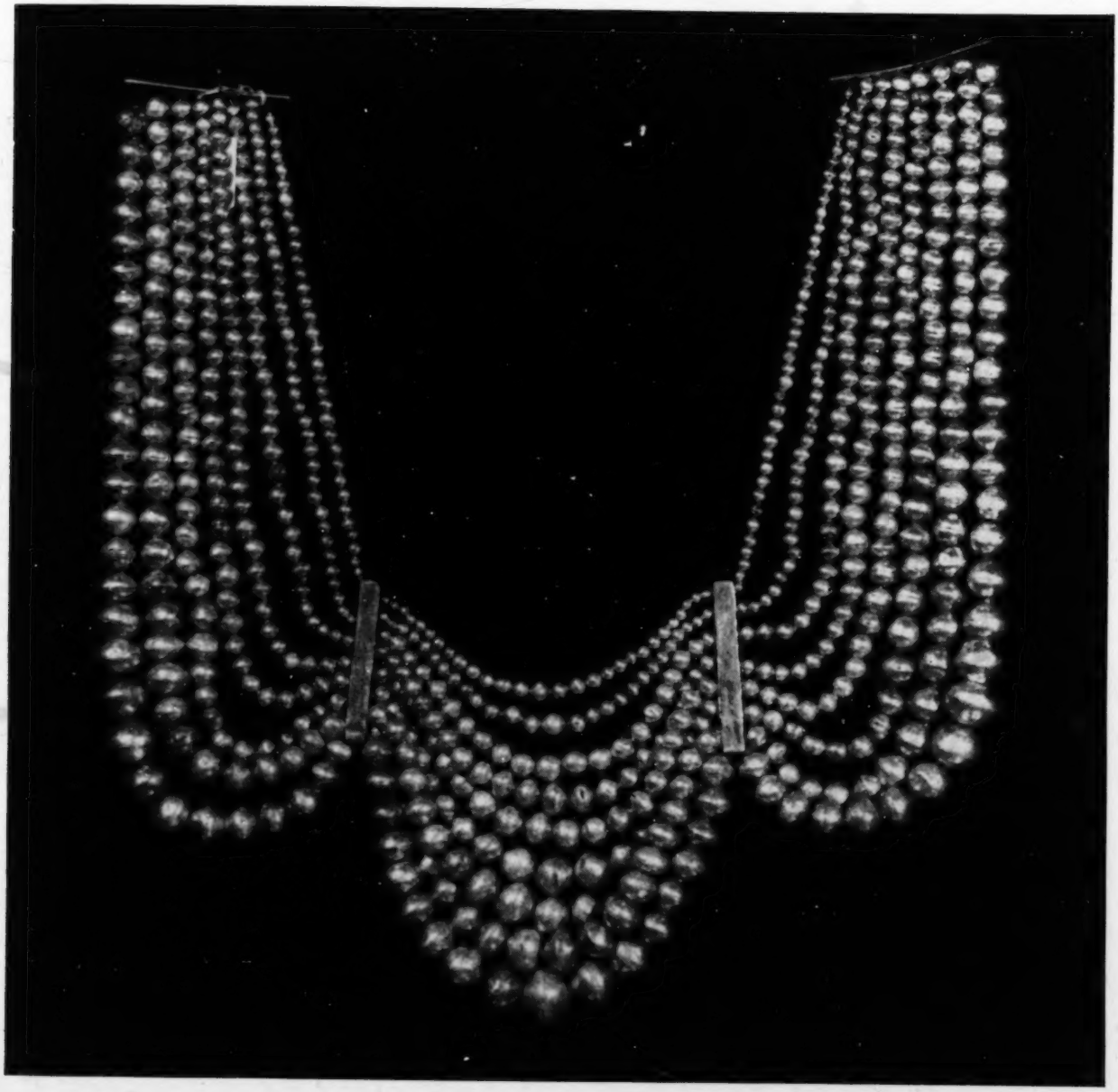
**206** – Collar
With open work gold and turquoise beads
L 53 x 2; (154)

**207** – Necklace
In the form of a pectoral of gold tubes and round gold beads, with a large turquoise figurine in the middle
Wt 91; L 29 x 2; (177)

**208** – Pectoral
Chimu-Lambayeque
Wt 164.5; L 33 x 2; (116)

**209** – Pectoral
Gold inlaid with turquoise figurine. Chimu-Lambayeque
Wt 99.5; L 29 x 2; (110)

187



**210** – Necklace or pectoral
Square turquoises joined by a double row of round gold beads
L 31 x 2; (342)

**211** – Two bracelets in the form of worms
Wt 34.5; L 12; (310/311)

**212** – Silver bracelet with bars of gold
Two strips of silver and two of gold made into a single piece, the soldering being invisible
W 5.5; L 15; (260)

**213** – Bracelet
With four rows of squares in filigree and turquoises at the ends
Wt 67; W 4.5; L 20.5; (137)

**214** – Bracelet
With a single row of round beads on the sides
Wt 23; W 1.5; L 18; (135)

**215-6** – Two ear ornaments
Not of a pair
Wt (1) 16.5, (2) 15.7; L 7.5; D 4; (288/289)

**217** – Pair of ear ornaments
Silver with open work gold discs, the design representing doves
D 5; (300/301)

**218** – Pair of ear ornaments
Each in the form of a star
Wt 76.5; C 9.5; (302/303)

**219** – Pair of ear ornaments
Decorated with oval-shaped dots
Wt 35.7; C 3; (306/307)

**220** – Pair of large ear ornaments
Repoussé work. One of the pair in a deteriorated condition
Wt 220; L 11; C 13; (312/313)

**221** – Pair of ear ornaments
Animals and a turquoise in the centre
Wt 10.8; C 8; (296/297)

**222** – Pair of ear ornaments
Oval bosses and a turquoise in the middle
Wt 110; C 9; (294/295)

**223** – Pair of ear ornaments
Beaded circles and a turquoise in the centre
Wt 107; C 7.5; (286/287)

**224** – Pair of ear ornaments
Open work. A turquoise in the centre
Wt 104; C 8; (282/283)

**225** – Pair of ear ornaments
Open work. A turquoise in the centre
Wt 108; C 7.5; (278/279)

**226** – Pair of ear ornaments
Open work
Wt 29; C 9; (270/271)

**227** – Round ear ornament
Repoussé work with turquoises in the centre and four profiles
Chimu-Lambayeque
Wt 32; D 7; (97)

**228** – Pair of ear ornaments
Turquoises in the centre. A small join connects a front and back disc which has made some authorities think that these are not ear ornaments but lip ornaments (bemberas) used in ceremonial dances
Wt 123.3; D 7; (308/309)

**229** – Five unmatched ear ornaments
Engraved in the form of deities
Wt 15; (365/369)

**230** – Pair of ear ornaments
Wt 31; L 7; D 2; (423/433)

**231** – Fragment of an ear ornament
Circular plate engraved in relief. A variety of motifs and the figure of a bird in the centre, with turquoise eyes and pendants hanging from its tensile beak
Wt 15; H 2.5; D 4; (325)

206

**232** – Pair of ear ornaments
Connecting tubes. In the centre a bird with pendants in its beak. Circular frame of beads in relief
Wt 45.2; D 8.5; (322/323)

**233** – Pair of ear ornaments
Open work and points in high relief round the circumference. Mochica style dog-toothed edge
Wt 61.5; D 10; (320/321)

**234** – Pair of ear ornaments
Tube shaped, each with a bordered ring, in the centre of which hangs a pendant with an animal god design
Wt 45.5; L 6; D 4.5; (316/317)

**235** – Pair of ear ornaments
Tube shaped with a bordered rim round the centre and a double border on the outer rim
Wt 68.9; L 5; D 5; (314/315)

**236** – Pair of ear ornaments
Figure in the centre
Wt 28.2; H 6.5; W 5; (304/305)

**237** – Pair of ear ornaments
Connecting tubes. On the discs faces wearing crowns and ear ornaments. Cast in relief by the cire perdu method
Wt 37.8; H 8; D 5.5; (298/299)

**238** – Pair of ear ornaments
Tubes connected to discs which are surrounded with a beaded rim
Wt 51.7; H 6; W 4; (292/293)

**239** – Pair of ear ornaments
Tubes connected to discs which are divided into sections like harps. The rim is beaded in high relief
Wt 23; L 6; D 5; (284/285)

**240** – Pair of ear ornaments
Tubes connected to discs with beaded central rim; around the outer rim a double tooth edging
Wt 68.9; L 6; D 5; (280/281)

**241** – Pair of ear ornaments
Connecting tubes and figurines
H 9.5; D 6.5; (274/275)

**242** – Fragment of an ear ornament
Two fishermen in bolsa boats surmounted by crown representing the rising or the setting sun
Wt 10.5; D 6.5; (264)

**243** – Pair of ear ornaments
Tubular shaped with clothed figures wearing ceremonial crowns and carrying staffs and other symbols of command
Wt 52.8; H 8.5; D 6.5; (128/129)

**244** – Pair of ear ornaments
Open work with turquoises
Wt 95.7; D 7.5; (124/125)

**245** – Pair of ear ornaments
Little doves and turquoise in the centre
Wt 100.5; D 8.7; (122/123)

**246** – Pair of ear ornaments
Five little doves in the centre
Wt 87.5; D 9.6; (120/121)

**247** – Pair of ear ornaments
Round with two cordons and a turquoise in the centre
Wt 118.2; D 7.6; (118/119)

**248** – Ear ornament
Round with turquoise in the centre and four figurines
Wt 50.9; D 9; (117)

**249** – Pair of ear ornaments
Circles of little beads and a large turquoise in the centre
Wt 91.5; C 7.5; (276/277)

**250** – Large tweezers with figurine
The figurine has eight spirals on its head
Wt 102; H 11.5; W 14; (99)

241

243

**251** – Five gold tweezers
Three elongated, one in the form of a half moon and one in the form of a dove
Wt 67.5; (398/402)

**252** – Three tweezers
Two of gold and one of silver
Wt 19; (403/405)

**253** – Five gold tweezers
Four of them Chimu and the largest Proto-Chimu
Wt 31.5; (351/355)

**254** – Three gold tweezers
Wt 23; (356/359)

**255** – Three gold tweezers
One in the form of a dove
Wt 18; (203/205)

**256** – Two fragments of ornaments
Hollow tubes in the form of cacti with branches. Possibly Inca
H 4.5; L 2 (each); (347/348)

**257** – Two ornaments
Wt 12; L 7.5; (349/350)

**258** – Vase with triple row of turquoises
Each row has turquoises of different sizes which are surrounded by beaded rings. The vase has a stand attached to it with a Chimu design in open work and is also a rattle with stones inside
Wt 384; H 13; C 10; (341)

**259** – Vase with quadruple row of turquoises
Each row has turquoises of different sizes which are surrounded by beaded rings. The stand attached to its base is ornamented with little open work crosses and is also a rattle with stones inside
Wt 274.5; H 13.5; C 9.5; (336)

**261**

**260** – Vase
Engraved and with repoussé work including two figurines with turquoises in their ears and crowns. Four turquoises missing on the faces. Otherwise good state of preservation. Chimu-Lambayeque
Wt 207.5; H 20; D 11.5; (19)

**261** – Ceremonial vase with face
Repoussé work. The face has two turquoises in its ears. Chimu-Lambayeque
H 17.5; D 8.5; (23)

**262** – Vase
Repoussé work, encrusted with turquoises. Chimu-Lambayeque. Attribution in dispute. Probably Tiahuranaco.
Wt 279.5; H 13.5; D 10; (33)

**263** – Vase
Inset with three rectangular turquoises, one in the form of a human face. Engraved and with repoussé work. The stand is also a rattle with stones inside. Chimu-Lambayeque
Wt 150; H 11.5; D 8.5; (37)

**264** – Large vase with face of feline god
The god is identified by his teeth, in embossed ornament
Wt 186; L 29.5; D 29.5; (39)

**265** – Large vase
With figurine in high relief
Wt 857; H 25; D 20; (40)

**266** – Cone shaped vase with frog
Repoussé work with figures, adorned with turquoises. The heads of the divinities appear crowned. Anthropomorphic figure of a frog (Ampatu) on the base
Wt 499; H 19; D (mouth) 19; D (base) 11; (41)

**267** – Vase
With four rings in relief
Wt 184; H 18.7; D 11.2; (42)

**268** – Vase
With figures of warriors and humming birds in relief
Wt 181.5; H 18; D 11; (43)

**269** – Beaker
Ornamented with a band of humming birds in low relief
Wt 86.5; H 12; D 9; (46)

**270** – Beaker
With standing figures in relief
Wt 39.5; H 13; D 9.5; (47)

**271** – Beaker
With flared lip and band of conventionalized repoussé ornament
Wt 93; H 10; W 9.5; (49)

**272** – Vase in the form of a head
A human head is represented upside down with turquoises in its ears. Open work on stand which is also a rattle
Wt 281; H 12.5; D (mouth) 9 cm; (412)

**273** – Vase with little bells
Wt 139.2; H 15; D (mouth) 8.5; (252)

**274** – Vase
In the centre, a band in relief with birds
Wt 180.5; H 18.5; D (mouth) 10.5; (253)

**275** – Narrow beaker
With 300 morphic figures in low relief
Wt 132; H 21; D 8.5; (254)

**276** – Vase
With embossed ornament
Wt 122.7; H 16.5; D (mouth) 8.5; (255)

**277** – Vase
With animal god figures and oval bosses
Wt 9.7; H 5; D (mouth) 4; (258)

**278** – Beaker
Ornamented with figures and birds
Wt 106; H 15.5; D (mouth) 10; (251)

265

**279** – Beaker
Ornamented with figures and birds
Wt 122; H 15; D (mouth) 10; (248)

**280** – Beaker
Janus type
Wt 168; H 13; D 11.5; (249)

**281** – Vase
Repoussé work of faces and frogs
Wt 191.5; H 16; D (mouth) 11 cm; (250)

**282** – Beaker
Ornamented with figures carrying staffs in repoussé work
Wt 92; H 14; D (mouth) 9.5; (247)

**283** – Large beaker
With repoussé ornaments
Wt 428; H 21; D (mouth) 17; (246)

**284** – Vase
With inverted janus faces of the feline god
Wt 171.5; H 15; D (mouth) 11; (245)

**285** – Vase
The same divinity is represented four times; at top and base there are rings of round bosses in high relief
Wt 453; H 21; D (mouth) 17; (244)

**286** – Vase
With theomorphic figures repeated three times
Wt 428; H 21.5; D (mouth) 16.5, (base) 11; (243)

**287** – Vase with face
Wt 379.5; H 20; D (mouth) 17; (242)

**288** – Vase inlaid with turquoises
Repoussé work with figures of divinities inlaid with turquoises some of which are missing. The heads of the divinities appear crowned
Wt 473; H 21; D (mouth) 17; (241)

**289** – Beaker
With ornament in relief
H 18; D 10.7; (230)

**290** – Silver vase in form of a head
H 15; D (mouth) 8.5; (211)

**291** – Vase in shape of a hunchbacked figure
H 18; D (mouth) 11; (212)

**292** – Vase
Decorated in repoussé work. Three rectangular turquoises, one of them in the form of a human face. Chimu-Lambayeque
Wt 150; H 15 cm; D 8.5; (213)

**293** – Silver vase in form of a head
(Similar to No 290)
H 15; D 8.5; (210)

**294** – Silver vase in form of a head
H 26.5; C (mouth) 20; (149)

**295** – Vase
Triple bottomed gold vase
Wt 166; H 16.5; D (mouth) 9; (146)

**296** – Vase
Embossed with five square turquoises
Wt 105; H 14; D (mouth) 9; (143)

**297** – Vase
With pecten shells, birds and staffs in repoussé work
Wt 104; H 14.5; D 10.5; (45)

**298** – Beaker
With toads in high relief. Copper with gilding
Wt 170.5; H 15; D 12; (44)

**299** – Vase with a figurine
In high relief; spherical base
Wt 137; H 16; D 8; (48)

**300** – Goblet
Decorated in repoussé work with human faces in relief. Chimu-Lambayeque
Wt 105; H 11.5; W 9; (53)

292

**301** – Goblet
Decorated in repoussé work with human faces in relief. Chimu-Lambayeque
Wt 104.5; H 11.5; D 9; (52)

**302** – Conical beaker
With repoussé ornament and silver base
Wt 92.5; H 17.5; D 8.5; (50)

**303** – Vase
Wt 224.5; H 18; W 12; (51)

**304** – Bowl with incurved rim
Repoussé ornament in the form of running warriors
Wt 446.5; H 12.5; C 21; (335)

**305** – Vase in form of condor
Wt 143.5; H 8.5; L 19; (58)

**306** – Vase in form of condor
Wt 168.2; H 8; L 18; (59)

**307** – Water pot
Chimu-Lambayeque
Wt 185.5; H 15; D 9; (63)

**308** – Vase with toad and feline
A tube links two figures, a toad and a crowned feline in a grotesque attitude. The animals are ornamented with turquoises
Wt 346; H 18; W 25; (422)

**309** – Vase
The spherical base is ornamented with designs in high relief
Wt 91; H 14.5; D (mouth) 8; (411)

**310** – Ceremonial vessel or water pot in the form of a duck
With turquoise eyes and a conical shaped spout
Wt 248.5; H 16; L 18; W 10; (326)

**311** – Ceremonial vessel or water pot in the form of a dove
A small bead in its beak, representing seed, turquoise eyes and a conical shaped spout
Wt 228; H 15; W 10; L 20; (324)

**312** – Silver bird
Vessel in the form of a Peruvian partridge
H 11; D (mouth) 13; (209)

**313** – Silver bird
Vessel in the form of a Peruvian partridge
H 13; D (mouth) 12; (208)

**314** – Silver vessel
H 38; W (centre) 17; (206)

**315** – Box and Spatula
Cylindrical in shape, surmounted by figure in relief
W (box) 858, (spatula) 18; H 14, D 18 (box); H (spatula) 20, W 4; (443/444)

**316** – Ceremonial vessel
Silver. The classical Lambayeque water pot made with two spouts and a bridge between them. Little figures are placed on top and three circular bands of designs are engraved all round
H 20; (207)

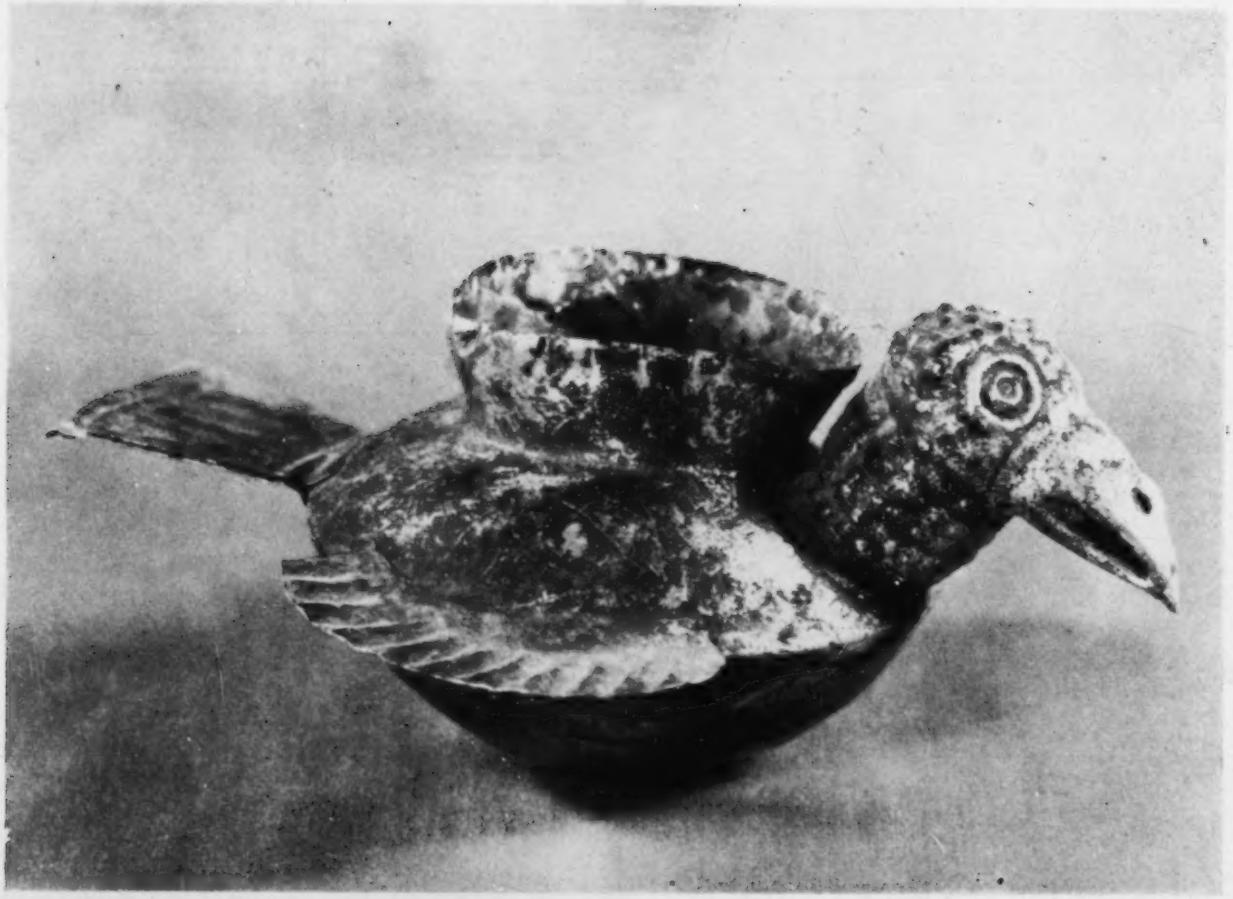
**317** – Ceremonial vessel
Represents the typical water pot (huaco) of the Lambayeque district. Its two spouts which are also its handles ensure a steady flow of water. On top of the arch there are three figures representing deities. On the water pot itself, four stags (Luycho). At the sides, two mythological animals. At the base, a frieze in high relief with several designs
Wt 699.1; H 25; D 20; (36)

**318** – Ceremonial vessel
With two spouts, a bridge and various repoussé work engravings, including three figures. Chimu-Lambayeque
Wt 593; H 23; D 16; (13)

**319** – Ceremonial vessel
The figurine is joined to the vase by a tube. Ornamented with turquoises
Wt 335; H 20; W 20; (38)

301

306



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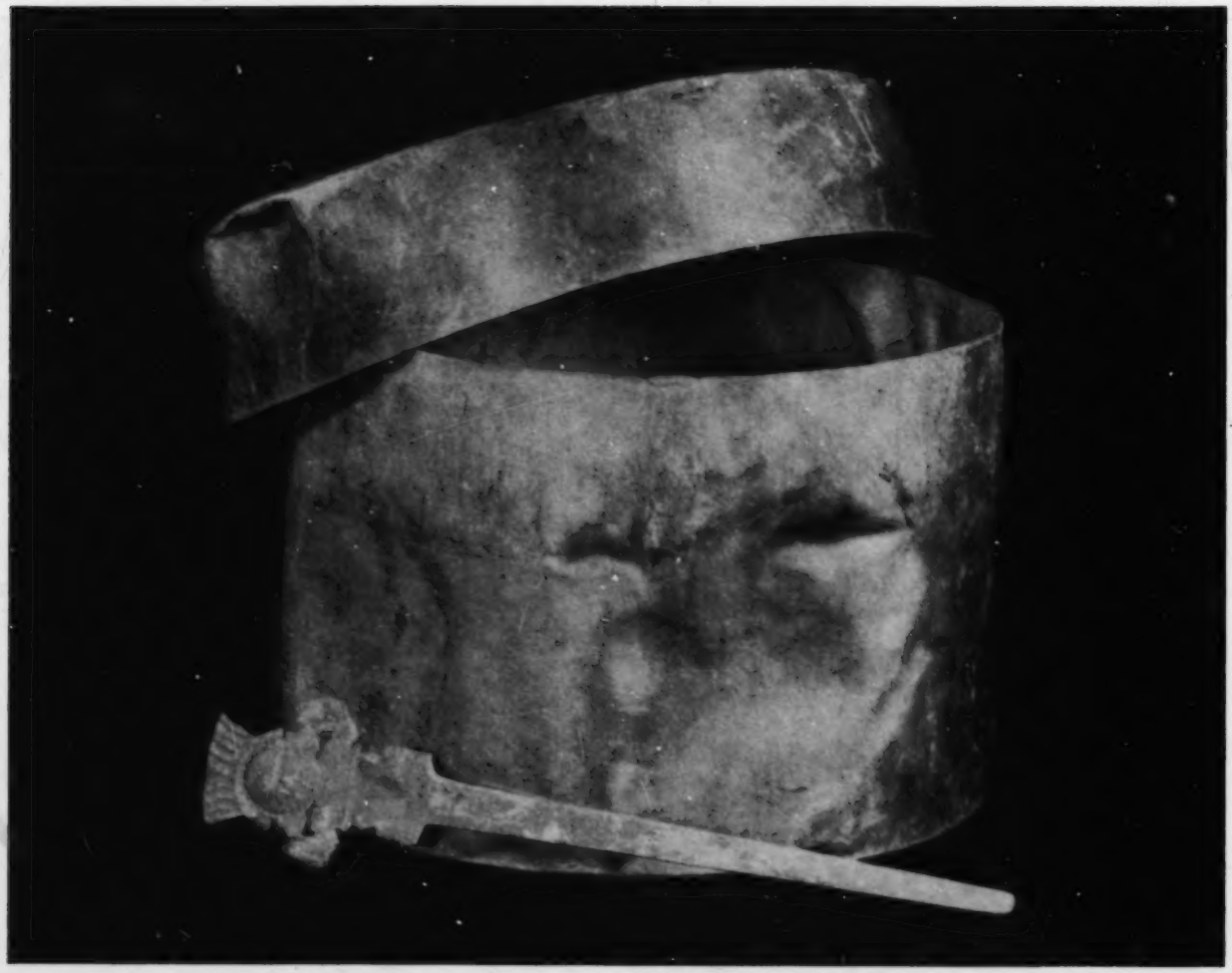
315



**320** – Silver ceremonial vessel
Represents a human figure bearing a vessel on his back
H 18; W 15; (54)

**321** – Plate
Repoussé work. In the middle a divinity with different cereals, maize (safa), yucca (lumu) and sweet potato (apicho) divided into eight sections in which several figures appear carrying the same cereals. The central figure is probably the Earth Goddess and the sections represent a calendar for sowing (mallquihi) and harvest( aumu)
Wt 11.5; D 11.5; (263)

**322** – Plate
Engraved with animal god designs
Wt 5.5; D 6.5; (266)

**323** – Plate
Repoussé work all over. The central figure represents a divinity with a large crown and birds with beaks in the shape of scorpions. All around several small squares with the same divinity. Near the rim little crowned masks
Wt 12; D 9.5; (265)

**324** – Bells
Four large and three small, with faces in high relief on both sides
Wt 26.7; (375/381)

**325** – Two spindles
Gold spindles with a hole half way down and pointed at one end, the other end being spatula shaped
Wt 94; L 17.5; (415/416)

**326** – Gold maize
Attribution in dispute. Probably by Inca
Wt 5.5; H 3; W 5.5; (330)

**327** – Conch shell
Wt 15; W 5; L 17; (372)

**328** – Three chisels
Wt 114; L 13, 11, 3; (30/32)

**329** – Balance
Gold and silver balance with scale pans
D 5.7; (138)

**330** – Small spoon
Handle in form of a deer and two birds cast by Cire perdu method
L 8; D 6; (92)

**331** – Tube-shaped fragment of lapis lazuli
With Chimu design. Probably a throwing stick
H 15; (216)

**332** – Cloth bag
Decorated with square plates of gold
H 19; W 26 (229)

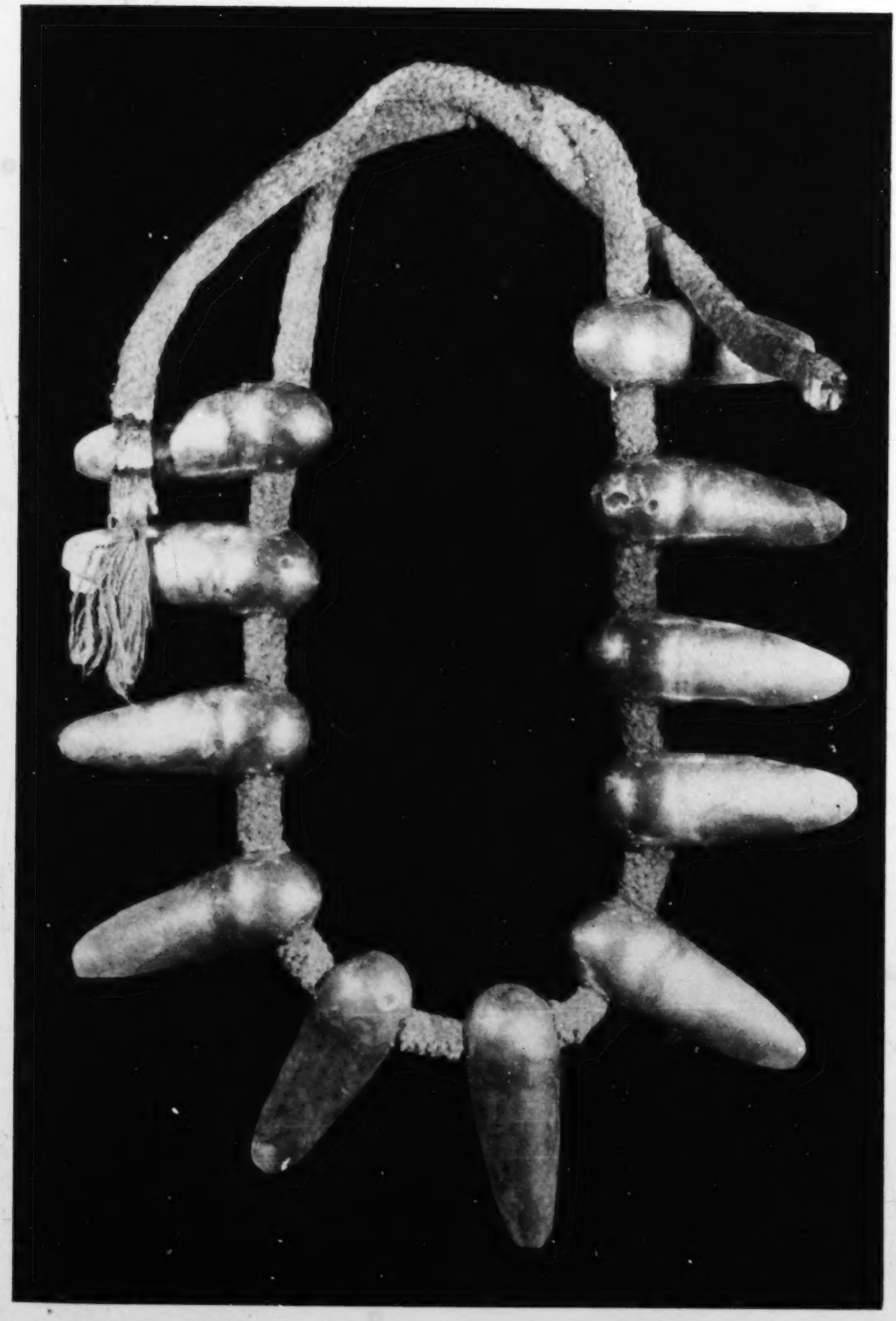
**333** – Purse
Covered with little gold plates
H 57; W 22; (150)

**334** – Belt of velvet
Red woollen velvet with yellow, green and blue ornaments. Symmetrically interspersed, 11 pieces in the form of tusks
L 164, (tusks) 11.5; (147)

Chimu 12th–13th centuries AD

317

334

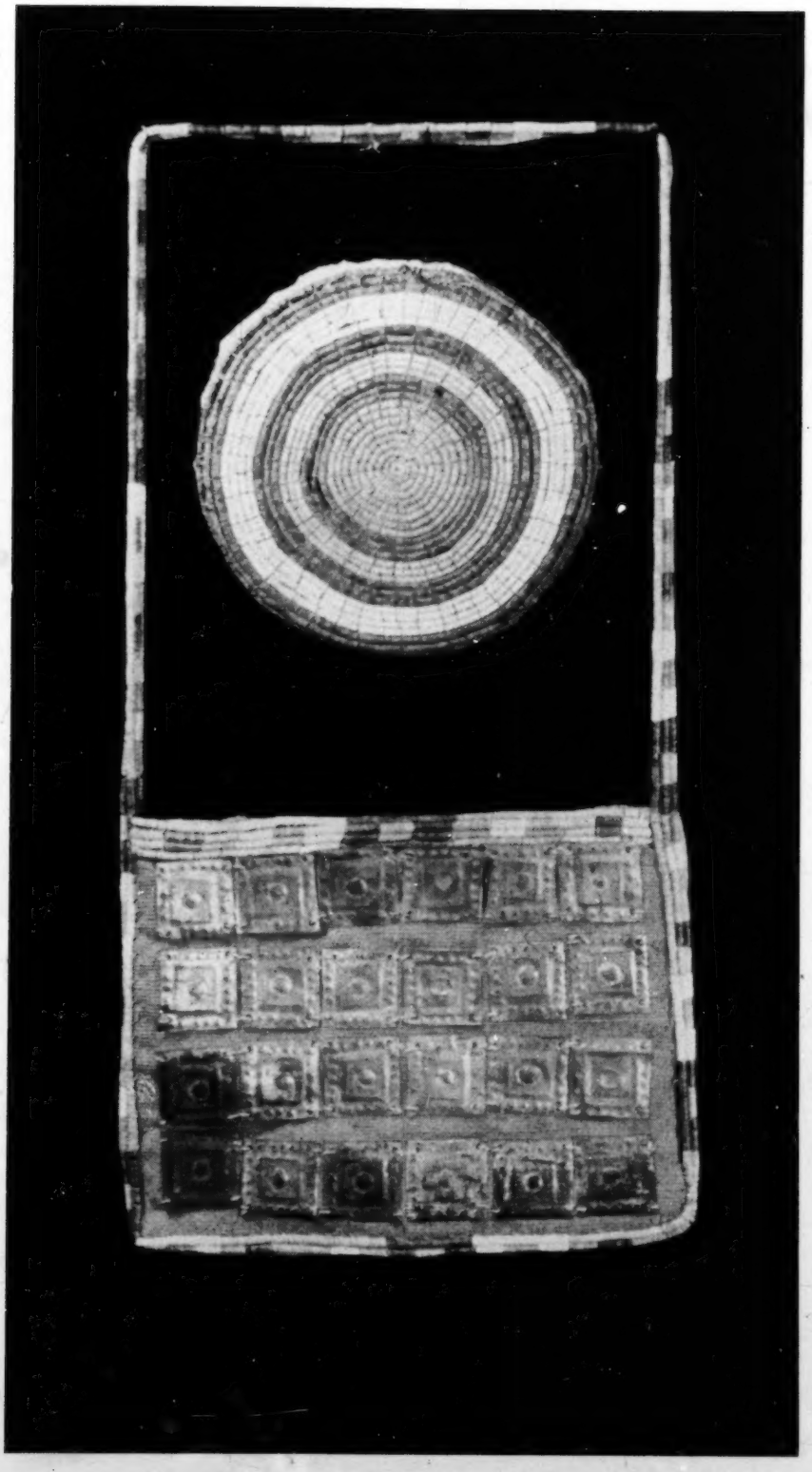


**335** – Woven circlet of shells
D 15; (225)

**336** – Cloth bag
Woven cloth with shell and silver beads
H 20; W 22; (224)

**337** – Pair of child's boots
Cloth boots sewn with rectangular pieces of silver
H 11.5; W 6.8; (226/227)

335 & 6



340

**338** – Mask
With eyes, nose and border in high relief and four holes round the face (Paucartambo)
Wt 44.5; H 15; W 15.5; (447)

**339** – Four female figurines
Wt 10.3, 7, 6.7, 1.7; H 6.5, 6.6, 3; (81/84)

**340** – Three male figurines
These have the traditional large holes in the lobes of their ears and the typical head-ornaments of the noble Incas. One is of a lame person with a stick
Wt 8.5, 8, 8.7; (77/80)

**341** – Pair of figurines from Cuzco
These typical figurines were found covered by cloths in tombs. Solid in front
Wt 511.2; H 9; W 3; (75/76)

**342** – Large female figurine
Wt 106; H 15; (74)

**343** – Three miniature llamas
H 6, 5, 4.5; (89/91)

**344** – Pair of large cloak pins
The head of each is a sheet of gold. They were used for fastening a woman's robe (Iliclla), part of the traditional costume. They were also used for the head as hairpins. Found near Paucartambo
Wt 76.2; H 29; W 13.5; (26/27)

**345** – Pair of small cloak pins
With pigment
Wt 83.7; H 36.5; W 7; (28/29)

**346** – Two beakers
With a slightly flaring rim. One of them has a band in high relief. (Walla Walla, Cuzco)
Wt 433.5 total; H 14, 12; D 9; (445/446)

**343**